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SPECIAL KENNERLEY ISSUE

MONOTYPE

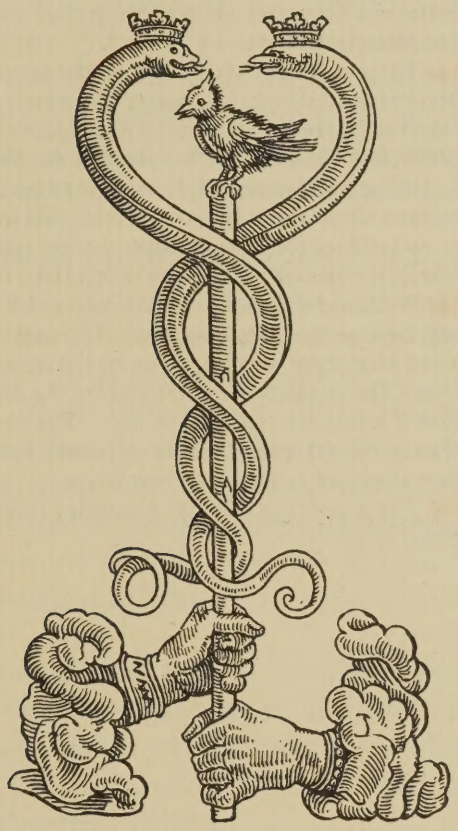
A JOURNAL OF COMPOSING ROOM EFFICIENCY

MAY 1924 NUMBER 70

LANSTON MONOTYPE MACHINE COMPANY

MONOTYPE · A JOURNAL OF COMPOSING ROOM EFFICIENCY

F · L · RUTLEDGE · EDITOR



LANSTON
MONOTYPE MACHINE COMPANY
PHILADELPHIA

PRINTER'S NOTE

There has been a great deal of satisfaction for us in working with the new Kennerley type. Well acquainted as we were with the various new Monotype faces we, nevertheless, were delightfully surprised at the ease with which the Kennerley composed into closely spaced lines and pleasing masses.

There is further satisfaction in the knowledge that beauty need no longer be stranger to economy and that no longer is the printer forced to sacrifice beauty for efficient production because of lack of suitable machine types. In fact the pendulum seems to be swinging vigorously in the opposite direction and it is conceivable that the next year or two will see the discriminating printer embracing the Monotype system for the sake of its classic types.

We found the display sizes of Kennerley very easily adaptable to the plan of our book. The engraving of the word Monotype which appears on the cover was made from a line of thirty-six point and fits the design better than if it had been lettered by hand. The two principal lines on the title page were also engraved, being reduced from a print of twenty-four point type.

The Monotype (Goudy) Kennerley is designated as Number 268.

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UPB

KENNERLEY TYPE ❧ THE CIRCUMSTANCES WHICH BROUGHT ABOUT ITS CONCEPTION

ARTICLE written by MITCHELL KENNERLEY ❧

ATE IN THE WINTER OF 1911 I asked Mr. Goudy if he cared to plan for me a volume of ten short stories by H. G. Wells. I furnished him with a dummy made up by Alvin Langdon Coburn, who was to illustrate the work with photogravures from his own photographs. Mr. Coburn already had made the photogravure prints, and they gave us a key to the size of the volume. Mr. Goudy made layouts for two pages and sent them to Norman T. A. Munder in Baltimore, asking him to set them in eighteen-point Caslon, thirty-eight ems wide. This would make the page size about eleven by fifteen inches.

The specimen pages set by Mr. Munder were excellently done, but a certain feeling of 'openness' in their appearance bothered Mr. Goudy. (He did not then realize that it was the wide fitting of Caslon that prevented the solid, even effect he was so intent upon securing.) Mr. Goudy explained to me the kind of page he would like. He wanted an appearance in the whole page of more solidity and compactness, but he wanted to secure it without putting any more color in the individual letters than was already in the Caslon shown on the specimens from Mr. Munder. Mr. Goudy knew of no type that seemed to possess exactly this character—those available were either too formal or refined or too free and undignified for use in a book of this sort.

No other solution of our difficulty being at hand, Mr. Goudy suggested the making of a new face which might have its first use in this book and which afterwards might be offered to other printers for their work. We agreed upon this course of action, and the drawings were begun for the letter now known as 'Kennerley Old Style.'

Mr. Goudy always had been attracted by the type imported by Bishop Fell for use at the Clarendon Press (Oxford) and from it he took his inspiration for the new letter. As the drawing progressed he soon drew away from the pattern letters in his endeavor to modify the old form and give to it a new expression of beauty and usefulness. The drawings were about one inch high and were completed before February 18, 1911. By March 25th the type had been cut and cast in the sixteen-point size, and Mrs. Goudy began setting trial pages for the book.

It was here that an interesting fact was disclosed. Mr. Munder's trial pages in Caslon were thirty-eight ems wide and averaged about fourteen words to the line. The new pages set in Kennerley were only thirty-six ems wide (two ems narrower) but the lines contained the same number of words as the longer Caslon lines, and frequently we gained a word or

A comparison of the original setting in Caslon and the resetting in Kennerley (reduced)

Now that I have the clue to it, the thing seems written visibly in his face. I have a photograph in which the look of detachment has been caught and intensified. It reminds me of what a woman once said of

Now that I have the clue to it, the thing seems written visibly in his face. I have a photograph in which that look of detachment has been caught and intensified. It reminds me of what a woman once said of him—a

syllable without unduly close spacing. The new face was flexible. Its close-fitting quality made it possible to space words closely without loss of legibility. We had devoutly wished for this result but could not be certain of it until the type actually had been cut.

Up to this time the new face had not been named. Mr. Goudy insisted, since the type had its first use in a book of my publishing, and since it was in conference with me that the idea of it was first conceived, that it be named 'Kennerley'—and 'Kennerley' it was. I consented, for I felt quite certain that I should never be called upon to apologize for any of the misdeeds of my typographic namesake.

Thus was completed our book, 'The Door in the Wall,' and thus came into being a new letter that has gained more friends all over the world in its short lifetime than has any other similar creation of any age. Following its popularity as a foundry type, Kennerley lately has been adapted to use on the Monotype machine, which will multiply, of course, its influence for good in the realm of modern printing.

Although the Kennerley type face, to which this issue of MONOTYPE is devoted, has not yet attained the age where time begins to mellow the creations of every artist, and academic discussion replaces formative partisanship, Kennerley undoubtedly has become already so sturdy a part of our typographic fabric that many will be interested to read the story of its conception and first use.

The making of Kennerley type, as often is the case with creations that are truly great, came about in a most natural and casual way. As the work progressed, inspiration gained impetus—but Mr. Goudy himself did not dream when he had completed his task how fine a thing he had given to the world. Kennerley was the result of an unpremeditated attempt on the

part of its designer to correct an effect of looseness in the pages of a book, which effect had been sensed but at the time neither analyzed nor called by name. Eventually it was revealed that the unclassified idea behind Kennerley was both artistic and scientific. As demonstrated in the completed face, it gave us proof that the proper close-fitting of the letters in the words of a page would bring to that page an effect of solidity without blackness, and would correct the openness that detracts from the whole picture, however readable may be the type itself.

It is a big thing to create a type face that may live through centuries. Artists paint pictures, and we look and are pleased; write poems, and we read our way to ecstasy; compose music, and in the listening we are inspired; but a really beautiful type face, that combines simplicity with practicability, that conforms to the untranslatable spirit of its own age, becomes much more a part of the daily life of every one of us than any picture, or poem, or musical composition.

Critics occasionally tell us that we need no more type faces, that there is a glut of design, and that nothing of a new betterness can come under the sun. I do not agree with them. The necessity for perseverance in any branch of art can be measured only by the present state of that art. If men are making bad pictures, or poems, or music, it is apparent that other men should continue to make good pictures, or poems, or music. Few will claim that the type faces in general use to-day are of such average beauty and distinction as to preclude the need for further effort on the part of our artist-designers.

On a single order, February 21st, the Metropolitan Life Insurance Company bought two hundred Barrett Portable Adding and Listing Machines from the New York office of the Lanston Monotype Machine Company. These machines were purchased after a thorough study of different models and a test of the Barrett Portable covering a dozen years. In 1912 the Metropolitan bought its first Barrett. Between 1912 and 1924 one hundred and forty Barretts were installed, and the February order for two hundred machines makes a total of three hundred and forty Barrett Portables now being operated in the many offices of the Metropolitan, which carries the largest volume of business of any life insurance company in the world. Practically all of the Barrett Portables now used by this great company are Model Nines, Listing and Adding Machines. These machines weigh only twenty-four pounds, can be placed close to the column to be added, and easily carried from desk to desk. The best proofs of efficiency for any machine are large additional sales after continued use.

A MEDIEVAL CRAFTSMAN AND HIS TYPES ❧ A GREAT ADVERTISER COMMENTS ON THE GOUDY TYPES ❧ ARTICLE BY E·E·CALKINS

THE FIRST TIME I SAW GOUDY he was an Old Master. He was pulling proofs on his hand press as part of an exhibition at the Arts Club. The press looked like the one that always figures in the old engravings of historic moments in the art of printing, and as I looked at Goudy in his long brown linen apron peering at the proof through his spectacles, I dimly realized that this, too, was a historic moment, and that Goudy was just what he appeared, a medieval craftsman. He brings to his work the fine unselfish spirit of an earlier age when men were more concerned with the quality of their work than with the financial rewards. He is one of that long line of creative workers who have permanently bettered the alphabet, such men as Tory, Duerer, Garamond, Caslon and William Morris.

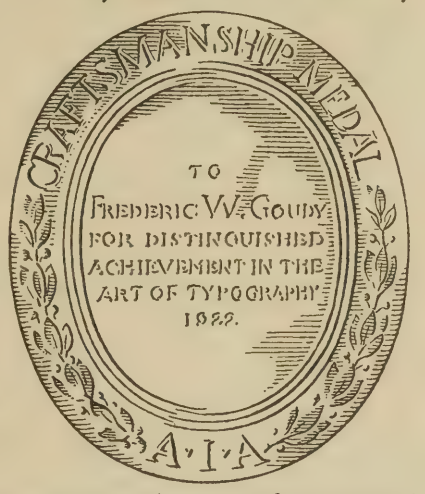
But while Goudy is medieval in a certain old-fashioned indifference to modern standards of success, his work is as practical as a patent quoin and as up-to-date as the point system. He is an old-style face on a modern body. He has given us many new and beautiful types, and has shown us some of the ways in which they can be used to make beautiful books (alas, too few), but the real measure of his work is the extent to which his types are adapted to present-day needs.

There is nothing academic about Goudy. He understands that printing is a means to an end. And the great proof of that state of mind is the fact that he is now cutting his faces for use in a typesetting machine. It is a greater service to make a good type available under modern commercial conditions than to design a letter that has merely an academic interest and use. The typesetting machine is a necessity in our high-speed, quantity-production age. Such printing as we are going to have in the future will be set on machines. So the greatest possible service that can be rendered to the reading public and the art of printing is to give to the product of the machines the quality that has seemed until now only possible under the slower conditions of setting by hand. And it is to the credit of the Lanston Monotype Company that what they have asked Mr. Goudy to do is not adapt his type to their machines, but adapt the machines to set his type.

I had the great good fortune to be brought up a printer. And so, when

I took up advertising work thirty years ago, it was with a lively sense of the part good printing could play in advertising. It is as an advertising man that I have used Goudy's types, and indeed, have taken advantage of his taste and skill and knowledge. Not that I am incapable of appreciating his work for its own sake. But this is a practical consideration of its place in the business world. Advertising is the last and the most exacting of the employers of printing. It is reaching out and seizing every art and science that promises to make it more effective. More thought is given to-day to the printing of advertising matter than is expended on most books.

When I undertook the advertising of Crane's Business Papers, I aimed at a style which would subtly convey the character of the paper. I put the problem of typographical dress up to Mr. Goudy. He selected Kennerley type, and arranged both the newspaper advertisements and the printed folders.



Medal awarded to Goudy by the American Institute of Architects

It would be hard to pick and choose among Mr. Goudy's many type faces to decide which is best, but if I had to select just one type and give up the rest, I believe it would be Kennerley. Mr. Goudy named this type in honor of his friend, the publisher, and it was a fine tribute to a man who deserves the recognition for his early appreciation of Goudy's work. But this is the type that I would like to name 'Goudy.'

The effect of this Crane advertising was a complete justification and endorsement of Mr. Goudy's knowledge of type. Its unmistakable character received recognition from the start. Many printers wrote to Crane & Company expressing their pleasure, and especially emphasizing the fact that the advertising represented the paper; that there was a certain harmony between the type used for the advertisements and the product that was advertised. As this advertising was intended to appeal to printers and to lovers of good printing, it was peculiarly essential it should be the kind of printing such men recognized as good.

This will be no news to men who already know Goudy and his work, and have used his type, as I have, for many purposes with extremely satisfactory results, but it is a great satisfaction to find that attention paid to the physical appearance of advertising has a dollars-and-cents value, and that a man who has apparently devoted his life to what must at times have appeared a remote ideal, has to-day arrived abreast of the utilitarian

needs and demands of the time, because, of course, what applies to so commercial a phase of printing as advertising applies in an even higher degree to the manufacture of books. Surely a typographical fitness that makes advertising more effective is even more desirable in the more permanent forms of printing.

Obverse of American Institute of Architects Medal

Mr. Goudy will be better known to future generations than he is to us. Some day he will be looked back upon as one of the great influences in the history of typography. He has left a definite impression upon his age, but we are too near to him to realize how great that impression is, or how much he has influenced the designing of type, and now that the making of good faces, which began with the cutting of the first matrices used by Gutenberg and his associates, has been merged with the last practical mechanical labor-saving development of printing—namely, the typesetting machine—we can feel the conviction that the progress of better typography is now assured.

EARLY IN 1922 the Lanston Monotype Machine Company bought the patents, good will and equipment of the Barrett Adding Machine Company. In the Barrett Adding, Listing and Calculating Machine the Monotype Company acquired a machine that was portable, weighing less than twenty-five pounds; that required only nine by twelve inches of desk space; that was not only a calculating machine but a perfect adding machine as well; that had triple-visibility, and that proved all of its own work and printed the proof. The Monotype Company now builds the Barrett Machine with the same precision of measurement and careful inspection as the Monotype Machine. The Sales Department has organized a separate division for its distribution. Sales of the Barrett Portable are constantly increasing. The first year's business showed a substantial profit. So successful has been the Barrett in America that the Lanston Monotype Corporation, Ltd., London, has taken over the sales on the Eastern hemisphere for both the sterling and decimal types of the Barrett Portable Adding, Listing and Calculating Machines. Separate American Barrett Sales Offices are now being operated in Cleveland, Pittsburgh, Washington, Boston, New York, Birmingham, Chicago, San Francisco, Philadelphia, Baltimore and Toronto. New offices will be opened from time to time.

HISTORY OF BOOK TYPES & FONTS OF SOME PRIVATE PRESSES ❧ ARTICLE WRITTEN BY B·H·NEWDIGATE & REPRINTED FROM 'THE ART OF THE BOOK' ❧

O JUDGE RIGHTLY of the good or bad features of types used for printing books, we should have some acquaintance at least with the earlier forms from which our modern types have come. Let us, therefore, glance at the history of the letter from which English books are printed to-day. The earliest printed books, such as the Mainz Bible and Psalters, were printed in Gothic letter, which, in its general character, copied the book-hands used by the scribes in Germany where these books were printed. In Italy, however, the Gothic hand did not satisfy the fastidious taste of the scholars of the Renaissance, who had adopted for their own a handwriting of which the majuscule letters were inspired, or at least influenced, by the letter used in classical Rome, of which so many admirable examples have survived in the old monumental inscriptions. For the small letters, they went back to the fine hand which, by the eleventh and twelfth centuries, had gradually

Terra aũt erat inanis et uacua : et tenebre erãt sup faciem abissi : et spiritꝰ dñi ferebatur sup aq̃as · Dixitq; deus · Fiat lux · Et facta est lux · Et vidit deus lucẽ q; esset bona : et diuisit lucem a tenebris · appellauitq; lucem diẽ et tenebras

The Gutenberg Type

been formed out of the Caroline minuscules of the ninth and had become the standard book-hand of the greater part of Latin Europe.

When the Germans Sweynheim and Pannartz brought printing into Italy, they first printed books in a very beautiful but somewhat heavy Roman letter of strong Gothic tendency. It seems, indeed, to have been

SPECIMEN SHEET

MONOTYPE [GOUDY] KENNERLEY

TOGETHER WITH THE ITALICS

FOURTEEN POINT

Good taste and fitness prohibit all forms of stunt printing--over elaborated rule and border schemes DESIGN, INK AND PAPER; FOR IT IS BY THE EXERCISE OF THIS FACULTY THAT

EIGHTEEN POINT

Good taste and fitness prohibit all forms of stunt printing--over elaborated rule and border schemes, things in themselves instead of INCIDENTS IN THE COMPOSITION.

TWENTY-FOUR POINT

design, ink and paper; for it is ARCHITECTURAL IN

THIRTY POINT

Good taste & fitness are A LINE OF CAPS 58

THIRTY-SIX POINT

Good taste and fitn

CEMSPabefgnpot

TWELVE POINT

A nice sense of professional pride, a code of professional ethics, are needed in printing, to the end that the printer may develop to the full a sense of responsi-

TWELVE POINT ITALIC

bility toward his work and the buying public take him and his work seriously. Quality of work is very largely upheld in any profession by rigid adherence to profes-

TEN POINT

sional ethics. Just think of medicine, law, or engineering, and this fact is obvious. So we may put it down at once that, aside from all other considerations heretofore advanced, printers will scarcely conceive, much less attain, the full measure of quality in

TEN POINT ITALIC

their work without right conduct on their part, practiced individually and collectively. First of all, in these respects, a printer owes it to himself and to his calling never to engage in undignified selling, nor in any form of undignified advertising. And it certainly is undigni-

EIGHT POINT

fied advertising and it certainly is undignified selling when a printer solicits business by advancing considerations of price; the worst offender in this regard is he who lowers a quotation when once he has made it. It is open to grave question whether any printer should ever solicit business—that is, go after business—unless the prospective buyer has first sent for him When a printer does this

EIGHT POINT ITALIC

he, in effect, discounts the value of his own reputation, and anything that tends to lower any printer in his own opinion must certainly lower him so much the more in the eyes of the public If, on the other hand, the buyer sends for him, and he has always been careful never to hold out inducements mainly of price, it is a foregone conclusion that the buyer does so because he seriously is considering availing himself

SIX POINT

of a service which he believes this printer has to offer. In other words, this printer's efforts to maintain quality have counted. A form of unethical selling is to criticise to the layman the work of another printer, or to intimate, while granting a competitor's ability, that he overcharges or otherwise does not deal fairly with his customers. When a printer weakens confidence in a competitor it tends to undermine faith in the craft as a whole. Particularly, this should never be done where another printer's customer is seeking for knowledge without having first given his present printer the opportunity to supply him with it—perhaps because he was unwilling to pay him for it. All

SIX POINT ITALIC

such practices by printers, one against the other, are the meanest forms of solicitation of business. Advertising that directs attention to price rather than to quality or service is objectionable. Indeed, it should be considered highly unethical ever to mention price in a printer's advertising; for, such is the power of avarice, considerations of quality are thrown by the board only too often when once price is brought to the fore. And most unethical of all should it be for a printer to advertise himself as having the lowest costs—by inference, the lowest prices. Public interest in printing of quality will never be builded in that way, and, what is more to the point, printers who plague for business by talking of price prove by that

FOURTEEN POINT

Good taste and fitness prohibit all forms of stunt printing--over elaborated rule and border schemes DESIGN, INK AND PAPER; FOR IT IS BY THE EXERCISE OF THIS FACULTY THA

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THIRTY POINT

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Good taste and fitn

CEMSP abefgnpot

somewhat too Gothic for the refined humanistic taste of that day; and when they moved their press to Rome, it was discarded in favour of a letter more like the fashionable *scrittura umanistica* of the Renaissance. Other Italian printers had founts both of Gothic and of Roman types. The great Venetian printer Jenson, for instance, and many of his fellows, printed books

Facsimile of Jenson's Roman Type

Itaq; ab Homeri magni
eloquentia coſero me ad
uera præcepta

in both characters; but the Roman gradually prevailed, first in Italy, then in Spain and France, and later on in England. In Germany, on the other hand, the cradleland of the craft, Gothic letter of a sadly debased type has held its own, down to this day. Even in Germany, however, the use of Roman type has gained ground of late years, nationalist feeling notwithstanding. The Roman type used by the early Italian printers is, then, the prototype from which all other Roman founts are descended. Its development may be traced through such Roman type as was used by Aldus at Venice, by Froben at Basle, by the Estiennes in Paris, by Berthlet and Day in London, Plantin at Antwerp, the Elzevirs at Leyden and Amsterdam,

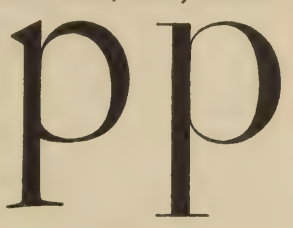
Type used by Froben at Basle

EPirus ipſa ad Magneſiam Macedoniamq; te
ctos liberam gentem, mox feram Dardanos
duntur latere & Mœſicæ gentes, à fronte iungur
ces, ad pontum uſq; pertinentes. Ita ſuccincta Rl

and by printers generally right through the seventeenth century and the greater part of the eighteenth. Through all these years, types still kept what modern printers call their 'old-face' character, which they had acquired from the *scrittura umanistica* of the Italian Renaissance.

In the seventeenth century the letters of the Roman alphabet began to acquire certain new features at the hands of the copperplate engravers, who supplied the book illustrations of the period. Working with the burin, instead of the pen, they naturally used a sharper and finer line and also modified somewhat the curves of the letters, which tended to become more stilted and less open. The tail of the 'R' for instance, which in Jenson's type is thrust forward at an angle of about forty-five degrees, at the hands of some of the seventeenth century engravers, tends to drop more vertically, as in the 'R' of 'modern' type, the development of which we are seeking to trace.

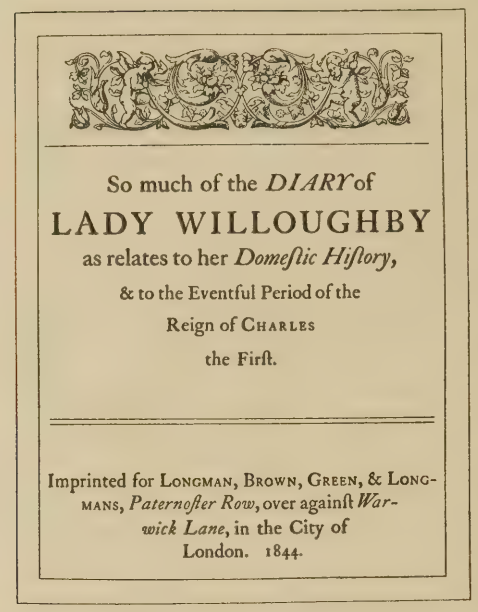
How far and how soon the lettering of the engravers of illustrations came to modify the letters cast by the type founders is a question which invites further research. A material piece of evidence is supplied by the 'Horace,' printed by John Pine in 1733. Instead of being printed from type, the text of this book, together with the ornaments and illustrations, was printed from engraved copperplates. In date, it was some sixty years prior to the earliest books printed in 'modern-faced' type in this country; yet in the cut of the lines and the actual shape of the letters, many distinguishing features of the 'modern' face may already be traced. What these features became may be seen best by comparing an alphabet of the 'old' with one of the 'modern' face.



The old face and the modern

The 'modern' tendency may be seen in certain features of the types designed by Baskerville, who printed his first book in 1757; but it is not nearly so pronounced as in Pine's 'Horace,' engraved twenty-four years earlier. Baskerville's editions had an enormous vogue, not only in this country but on the Continent also, where they had considerable influence on the style of printing which then prevailed. Amongst those who felt this influence was Giambattista Bodoni, scholar & printer of Parma, which city lately has kept the centenary of his death. To Bodoni more than anyone else the so-called 'modern' face is due. He cast a large number of founts narrow in the 'set' or width of the letters as compared with their height, and having the excessively fine lines and the close loops and curves which are characteristic of that face. Like Baskerville, he printed his books with very great care on a spacious page in large and heavily-leaded type; and, although an occasional protest was raised against the ugliness of his letter, his books caught the taste of his day, and his type was copied by all the English type founders of the time. The new fashion completely drove out the older tradition, which dated from the very invention of printing; and, from the closing years of the eighteenth to the middle of the ninteenth century, books were printed almost exclusively in 'modern-faced' type.

The older and more authentic letter had its revenge in 1843, when the publisher, William Pickering, arranged with his friend Charles Whittingham, the printer, to produce a handsome edition of Juvenal as a 'leaving-present' for Eton; and the book was to be printed from the discarded type first cut by William Caslon about the year 1724. Prior to that time, English printers had gone to Holland for most of their type; but Caslon's types surpassed in beauty any hitherto used in England, and the best English printing had been done from them till near the end of the century,


So much of the *DIARY* of
LADY WILLOUGHBY
as relates to her *Domeſtic Hiſtory*,
& to the Eventful Period of the
Reign of CHARLES
the Firſt.

Imprinted for LONGMAN, BROWN, GREEN, & LONGMANS, *Paternoſter Row*, over againſt *Warwick Lane*, in the City of London. 1844.

Title page of The Diary of Lady Willoughby

when they were driven out by the 'modern' face. Before the Juvenal was issued, a romance entitled 'The Diary of Lady Willoughby,' dealing with the period of the Civil Wars, was also printed in old-faced type cast from William Caslon's matrices, so as to impart to the book a flavour of the period at which the diarist was supposed to be writing. It was the day of Pugin and of the Gothic revival; and the public taste was won by the appearance of this book, printed in old-fashioned guise in the selfsame type which had been cast aside half a century before. Type founders are generally quick to follow one another's lead in new fashions; and before long every type founder in England had cut punches and cast letter in that modified form of Caslon's 'old-faced' type which printers call 'old-style.'

The favour which the revived 'old-face' and the new 'old-style' letter won for themselves in the middle of the last century has suffered no diminution since. The ugly 'modern-face,' which we owe to Bodoni, is still used almost exclusively for certain classes of work and alternatively for others; so that the printer is bound to be familiar with all three. For book-printing at the present day the 'old-style' and the 'old-face' are used much more than the modern. During the fifty years that followed the revived use of Caslon's types by the Whittinghams there is little else to record about the designs of the types used for printing books, until about the year 1890, when William Morris set himself to design type, fired thereto by a lecture given by Mr. Emery Walker on the work of the early printers, to which he had listened. In the 'Note by William Morris on his aims in founding the Kelmscott Press,' printed after his death, he writes of the purpose which led him to print books, and of the character he sought to give his letter:

"I began printing books with the hope of producing some which would have a definite claim to beauty, while at the same time they should be easy to read and should not dazzle the eye by eccentricity of form in the letters. I have always been a great admirer of the calligraphy of the Middle Ages and of the earlier printing which took its place. As to the fifteenth-century

books, I had noticed that they were always beautiful by force of the mere typography, even without the added ornament with which many of them are so lavishly supplied. And it was the essence of my undertaking to produce books which it would be a pleasure to look upon as pieces of printing and arrangement of type . . . . Next as to type. By instinct rather than by conscious thinking it over, I began by getting myself a fount of Roman type. And here what I wanted was letter-pure in form; severe without needless excrescences; solid without the thickening and thinning of the line, which is the essential fault of the ordinary modern type and which makes it difficult to read; and not compressed laterally, as all later type has grown to be owing to commercial exigencies. There was only one source from which to take examples of this perfected Roman type, to wit, the works of the great Venetian printers of the fifteenth century, of whom Nicholas Jenson produced the completest and most Roman characters from 1470 to 1476. This type I studied with much care, getting it photographed to a big scale, and drawing it over many times before I began designing my own letter; so that, though I think I mastered the essence of it, I did not copy it servilely; in fact, my Roman type, especially in the lower case, tends rather more to the Gothic than does Jenson's. After a while I felt I must have a Gothic as well as a Roman fount; and herein the task I set myself was to redeem the Gothic character from the charge of unreadableness, which is commonly brought against it. And I felt that this charge could not be reasonably brought against the types of the first two decades of printing; that Schoeffer at Mainz, Mentelin at Strassburg, and Gunther Zainer at Augsburg, avoided the spiky ends and undue compression which lay some of the later types open to the above charge . . . . Keeping my end steadily in view, I designed a black-letter type which, I think, I may claim to be as readable as a Roman one; and, to say the truth, I prefer it to the Roman.

Chaucer Type of William Morris

Here spekethe the auctour of suche as were most valiant knyghtis to be made mencion of in this boke. Capitulo II.

This type is of the size called 'Great Primer' (the Roman type is of 'English' size); but later on I was driven by the necessities of the Chaucer (a double-columned book) to get a similar Gothic fount of pica size."

It is interesting to compare Morris's 'Golden' type—so he called his Roman fount after the 'Golden Legend,' which he printed from it—with the Roman letter of the Italian printers, which he studied with so much care before he began to design his type. The 'Golden' type is much heavier in face than, say, that of Jenson; and it certainly lacks the suppleness and

grace of the Italian types generally. As a point of detail we may notice especially the brick-bat serifs used on Morris's capital 'M' and 'N,' giving a certain clumsiness to these letters. The two Gothic letter founts which Morris designed, on the other hand, must be regarded as amongst the most beautiful ever cast. William Morris's types should be judged on the setting of richly decorated borders which he designed for his pages. Adding to these the designs of Sir Edward Burne-Jones, engraved on wood by W.H. Hooper, we have in the Kelmscott 'Chaucer' the most splendid book which has ever been printed. The 'Golden' type of the Kelmscott Press was copied freely in America and sent back to the country of its birth under several different names. In somewhat debased forms it had a vogue for a time as a 'jobbing' fount amongst printers who knew little or nothing of the Kelmscott Press; but the heaviness of its line and also its departure from accepted forms kept it from coming into general use for printing books.

The interest awakened by the books printed by William Morris at Hammersmith tempted many more to set up private presses, or to design private founts of type, when the work of the Kelmscott Press came to an end after Morris's death, which took place in 1896. Most of such founts, and the best of them, followed more or less closely the letter of the early Italian printers, which, as we have seen, are the prototypes of our book letter of to-day. Even before the founding of the Kelmscott Press, Mr. Charles Ricketts had designed books, using some of the 'old-style' faces which were in general use. When the Kelmscott Press books appeared, he too was won over by what he called the 'golden sunny pages' of the early

Vale Press Type

Haec honorum caelestium ad puellae mortalis cultum inmodica translatio uerae Veneris uehementer incendit animos, et inpatiens indignationis capite quassanti fremens altius sic secum

Italian printers, and designed for himself the 'Vale' type. In weight and general appearance it bears considerable likeness to Morris's 'Golden' type, and in some ways is an improvement on it. Mr. Ricketts afterwards had the same letter cast in a smaller size for his edition of Shakespeare, whence its name of the 'Avon' type. He also designed another letter, the interest of which lies in certain experiments toward the reform of the alphabet which it embodies. In the 'King's' type, as Mr. Ricketts called it, many of the minuscule letters, such as e, g, t, are replaced by small majuscules. Such a departure from traditional use is too violent to give pleasure, and only two or three books were printed in this letter. The three Vale Press founts and also the punches and matrices were destroyed when the Press ceased publishing.

Mr. T. J. Cobden-Sanderson and Mr. Emery Walker set up the Doves Press at Hammersmith in 1900, and designed and got cast for themselves a fount of type which follows Jenson's Roman type very closely. It differs from it chiefly in the greater regularity of its lines, and also in the squareness and brick-bat shape of some of the serifs, which are, however, less conspicuous than in Morris's 'Golden' type. The Doves Press books, unlike those of the Kelmscott Press, are entirely free from ornament or decoration, and owe their remarkable beauty to what Morris styled the

Here ends The Treatyse of Fysshynge wyth an Angle, set in type by St John Hornby and Meysey Turton & printed by the first-named at the Ashendene Press, Shelley House, Chelsea in the year 1903 after the text of the Boke of St Albans 'enprynted at Westmestre by Wynkyn the Worde the yere of thyncarnacion

Ashendene Type modelled after the types of Sweynheim and Pannartz

architectural goodness of the pages and also to the fine versal and initial letters done by Mr. Edward Johnston and Mr. Graily Hewitt. Later on we shall have more to say about the work of these men and their school.

The type of the Ashendene Press is modelled from that in which Sweynheim and Pannartz printed books at Subiaco, and which, as we have seen, they replaced by a purer Roman letter more in accord with the humanistic taste of their day. Morris himself designed, but never carried out, a fount of letter after the same fine model. It is a Roman type with many Gothic features. The folio 'Dante,' the 'Morte Darthur,' the Virgil, and the other books which Mr. St. John Hornby has printed from it in black and red, with occasional blue and gold, are superb examples of typography.

Mr. Lucien Pissarro's little octavos have a certain personal charm of their own, distinct from anything that is found in the more weighty volumes which have issued from the other private presses. The first books which he produced at his Eragny Press were printed from the Vale type belonging to his friend Mr. Ricketts. In 1903 he began printing from the 'Brook' type, which he had designed. Although in this article we are concerned chiefly with his types, it is impossible to withhold a tribute of praise for the graceful beauty of these little books, which they owe even more to the admirable way in which their different elements have been combined—type, wood-engraving, colour, printing and binding, all of them the work of Mr. and Mrs. Pissarro themselves—than to the individual excellence of any one of them.

Mr. C. R. Ashbee's 'Endeavour' type was designed by him for use at the Essex House Press, which he first established at Upton in the eastern suburbs of London and afterwards removed to Chipping Campden in Gloucestershire. It owes nothing to the types of the early printers, and taken by itself is not pleasing; but it makes a very handsome page when printed in red and black, as in the Campden Song Book. The type was also cut in large size for King Edward's Prayer Book, one of the most ambitious ventures of any private press.

Mr. Herbert P. Horne has designed three founts, all of them inspired by the Roman letter of the early Italian printers. The 'Montallegro' type,

Type of the Riccardi Press

QVALIS Thesea iacuit cedente carina
languida desertis Gnosia litoribus;
qualis et accubuit primo Cepheia somno
libera iam duris cotibus Andromede;
nec minus assiduis Edonis fessa choreis
qualis in herboso concidit Apidano:

the first in order of date, was designed for D. Berkeley Updike, of the Merrymount Press, Boston, and hardly falls within the scope of this article. In 1907 he designed for Messrs. Chatto and Windus a fount called the 'Florence' type, from which editions of 'The Romaunt of the Rose,' 'The Little Flowers of St. Francis,' A. C. Swinburne's 'Songs before Sunrise,' R. L. Stevenson's 'Virginibus Puerisque,' and also his Poems have been printed at the Arden Press on behalf of the publishers. It is a letter of a clean, light face, and in many ways might serve as a model for a book type for general use. The capital letters used in continuous lines, as Aldus and other great Venetians delighted to use them, are especially charming. Mr. Horne's 'Riccardi' Press type was designed for the Medici Society, and many fine editions, amongst them a Horace, Malory's 'Morte Darthur,' and 'The Canterbury Tales,' have been printed from it. It is a little heavier in face than its predecessor, the 'Florence,' and is a little further removed from the humanistic character. The type has also been cast successfully in a smaller size.

To the number of privately-owned founts of type we must add the 'Ewell,' designed by Mr. Douglas Cockerell for Messrs. Methuen & Company, who will shortly publish the first book to be printed from it, an edition of the 'Imitatio Christi.' It is a heavy but very graceful letter, based on one used by the Roman printer Da Lignamine. One of the most interesting of the privately-owned founts is the 'Otter' Greek type, designed by the late Mr. Robert Proctor. The Greek letter from which most of our

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school classics are printed is a descendant of the cursive type introduced by Aldus at the beginning of the sixteenth century, and has the merit neither of beauty nor of clearness. The majuscules are especially ugly, being nearly always of the 'modern' type, which we owe to Bodoni. Proctor took as his model the finest of the old Greek founts, which was that used in the Complutensian Polyglot, printed in 1514.

AMONGST the types sold by the founders for general use, none have enjoyed such successive favour as Caslon's 'Old-Face' in its various sizes; and it is a splendid tribute to the excellence of this letter that at this day, nearly two centuries since it was first cut, it is being used more than any other face of type for printing fine books. The fame of Caslon's letter brought other rivals into the field besides Baskerville. One of these was Joseph Fry, a Bristol physician, who took to letter-founding in the year 1764, and cut a series of type somewhat like Baskerville's. A few years later, however, the Caslon character seems again to have recovered its old ascendancy, and Fry put on the market a new series in acknowledged imitation of Caslon's. Both these series of Fry's have been reissued within the last few years by Messrs. Stephenson and Blake, of Sheffield, who, in 1906, bought the type-founding business of Sir Charles Reed & Son, to whom Fry's business had eventually come. Like the revived Caslon 'Old-Face' in 1843, these founts were cast from the old matrices, or from matrices struck from the old punches, so far as these had survived.

Since the 'old-style' founts were designed about the middle of last century, what new book types have been cast by the founders for use by the printing trade generally have, as a rule, been mere variations of letter already in vogue. The founders have drawn but little on the wealth of beautiful

The Dolphin Type

> ¶ The School Buildings themselves would be designed to include accommodation for 300 students and would provide the following: A large Assembly Hall, with Galleries, which would be used also for lectures, school concerts, entertainments, and speech days, and could also serve for lectures, meetings, etc., in connection with the Shakespeare Memorial Anniversary gatherings. There would be

book types which in the early printed books of Italy are offered to anyone who has the good taste and the skill to adapt them to modern needs. Messrs. Shanks & Sons, the type founders of Red Lion Square, have, however, gone to this source for their 'Dolphin' series, which has many features of beauty to commend it. It is based on Jenson's Roman letter, somewhat thickened in the line. The punches were cut by Mr. E. P. Prince, who also cut the Kelmscott type and many others of the private founts.

Intelligent study of Italian models also gives us the 'Kennerley' type, designed by the American, Mr. Goudy, which Messrs. Caslon will shortly put on the English market. This type is not in any sense a copy of early letter—it is original; but Mr. Goudy has studied type design to such good purpose that he has been able to restore to the Roman alphabet much of that lost humanistic character which the first Italian printers inherited from their predecessors, the scribes of the early Renaissance. Besides being beautiful in detail, his type is beautiful in the mass; and the letters, when set into words, seem to lock into one another with a closeness which is common in the letter of early printers, but is rare in modern type. The 'Kennerley' type is quite clear to read and has few features which, by their strangeness, are likely to waken the prejudice of the modern reader. Since the first Caslon began casting type about the year 1724, no such excellent letter has been put within reach of English printers.

So large is the proportion of books which are now set in type by machine, that, however much our sympathies may make us prefer the hand-set book, we cannot but be concerned for the characters used in machine composition. Type set by machinery generally seems to be inferior in design to that set by hand; but the inferiority is in the main accidental, and is probably due to a lesser degree of technical skill shown either in the designing or in the process of punch-cutting, which is itself done by machinery. One or two admirable faces of type have, however, been produced by the Lanston Monotype Company for setting by the monotype machine. One of these is the 'Imprint' type, adapted from one of the founts used by Christopher Plantin, the famous printer of Antwerp, in the late sixteenth century. The letters are bold and clear, and pages set in them are both pleasant to look at and easy to read.* At the same time the type is sufficiently modern in character not to offend by any features unfamiliar to the ordinary reader.

No art can live by merely reviving and reproducing past forms, and in reviewing the share taken by the type founders of the past and of the present in the art of the book, one cannot help considering by what means and from what quarter good types are to be designed and cut in the future. We have seen that the early printers took their inspiration from the best of the contemporary book-hands. The invention of printing, however, killed the art of the scribe, and with it perished the source whence during

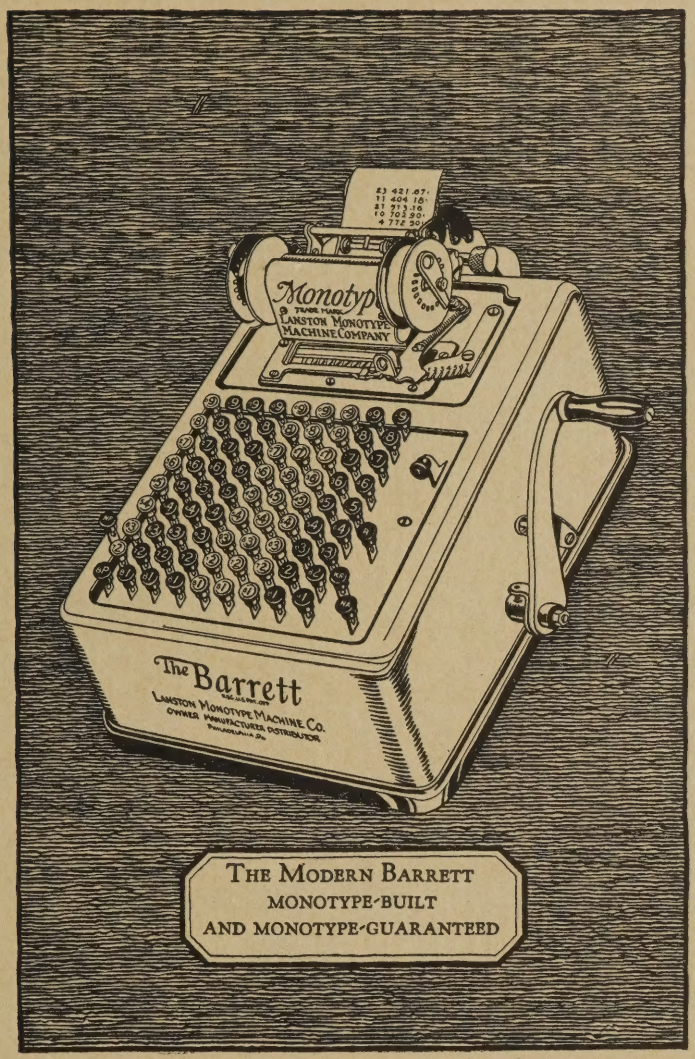
*Since Mr. Newdigate wrote this review, several admirable types have been produced for the Monotype machine—Mr. Goudy's Kennerley, to which Mr. Newdigate refers, has been reproduced exactly in Monotype matrices; Monotype (Goudy) Italian Old Style is a clear, bright letter in which are retained all the beauties of early Italian models; Monotype (Goudy) Garamont, which is one of the most delightful present-day Romans, was designed in the French spirit of the sixteenth century after the letter forms of Claude Garamond.

the ages past life and beauty had been given to the letters of the alphabet and to the pages in which they were gathered. Henceforth the letters were cast in lead, and there was no influence save the force of tradition to make or keep them beautiful. Whatever change they underwent was for the worse, unless indeed it was a mere reversion to forms or features which for a while had been abandoned. Conscious of this downward tendency, which he seems to look upon as inevitable and irresistible, Mr. Guthrie, of the Pear-tree Press at Bognor, has renounced type altogether, and now prints books, like William Blake, from etched plates inscribed with his own fine book-hand. Such a method is, of course, not practicable for the vast majority of books, even if we were willing to forego the many fine qualities which are presented in a well-printed book. Neither is any such counsel of despair warranted, for of late years the art of the scribe itself has been renewed; and most readers of THE STUDIO know something of the fine work done by the school of calligraphy established some ten years since by Mr. Edward Johnston, and still carried on by his pupil, Mr. Graily Hewitt, at the Central School of Arts and Crafts in Southampton Row, London. May not the printer look to that school as the source whence the type designer and type founder shall learn to design and cut beautiful letter for his books? Not indeed that type-letter should be a mere reproduction of any written hand; rather must it bear nakedly and shamelessly all the qualities which the steel of the punch-cutter and the metal from which it is cast impose upon it. It must be easy to read as well as fair to look on, and besides carrying on the traditions of the past must respect the prejudices of the present. But only a calligrapher whose eye and hand have been trained to produce fine letter for the special needs of the printed book can have knowledge of the manifold subtleties of such letter and power to provide for them in the casting of types. If the writing schools can turn out such men, they will deserve well of all those who are interested in the art of the book. That our hope need not be vain is shown by the fact that calligraphers trained in the methods of the school have gone to Germany, and have there profoundly influenced the production of modern types; and the supreme irony of it all is that German type founders are sending to England new types which draw their inspiration from a London school of which the English and Scottish type founders seem never even to have heard.

Note: The foregoing article by Mr. Newdigate formed a chapter of The Studio Year Book, "The Art of the Book," and is reprinted slightly abbreviated where the matter referred to other pages in the work.

GOUDY OPEN ITALIC

This new type, of which the Monotype Company owns exclusively the composing machine rights, was designed by Mr. Frederic W. Goudy as a companion face for the Monotype [Goudy] Open. ¶ Goudy Open Italic is an entirely new design, and Goudy Open has been sold heretofore only by Mr. Goudy himself. Both of these faces are made for the Monotype in eighteen, twenty-four, thirty and thirty-six point. ¶ All fonts except thirty and thirty-six point roman have lower case, and roman figures are used with the italic. ¶ These new and exclusive faces will be furnished at our standard matrix prices, but are not available through the Monotype Matrix Library. ¶ The inspiration for Monotype [Goudy] Open came from a single line of copperplate that appeared in an old French book beneath an engraving. ¶ The characters in this line seemed to Mr. Goudy to carry a spirit of informality and brightness that would help to guide in the right direction the present-day demand for outlined type faces. ¶ Goudy Open proved so successful that Mr. Goudy decided to design as an accompanying letter his Open Italic. Delivery may be had promptly on both Monotype [Goudy] Open and Open Italic in all their sizes.



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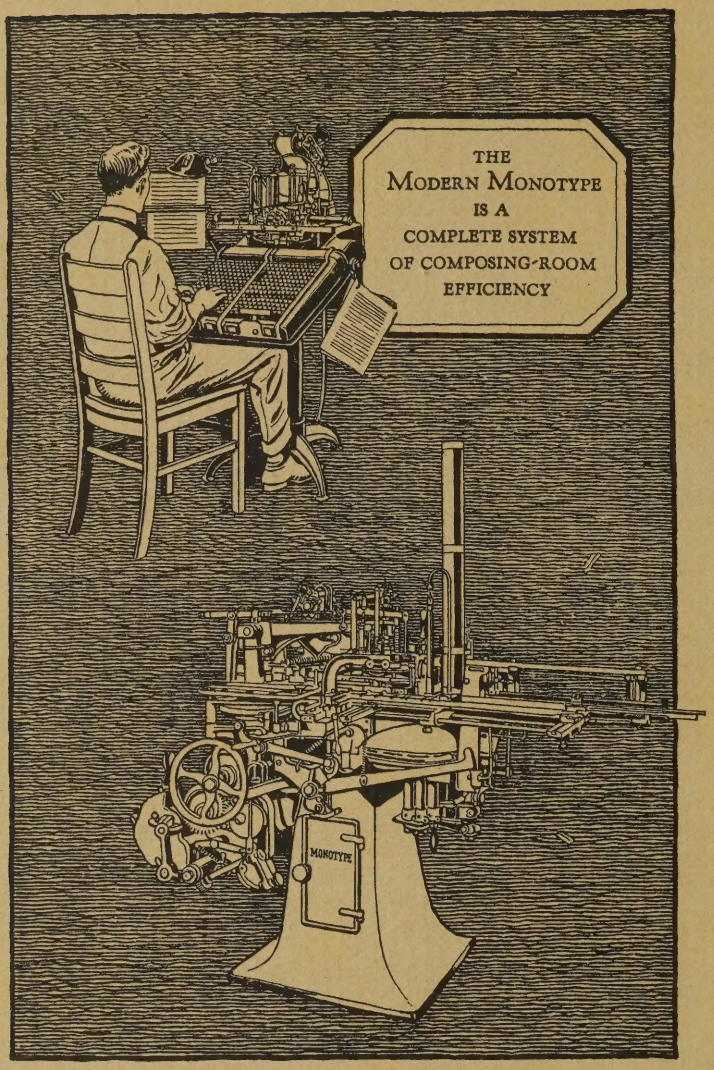

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